



Daily Photo -- Andrew Fischer

By Carl P. Wilson III

It's common to acknowledge the inexorable march of mortality by sighing, "Well, when ya gotta go, ya gotta go." Like most clichés, this one is undebatable but leaves many unanswered questions. Chief amongst them is *where* ya gotta go when ya go because ya gotta.

Why not? Couples have gotten married while hang-gliding, undersea and on trains. Why should the final sacrament be any less personal?

In Montréal, there are plenty of options.

If the thought of your upcoming demise or the recent passage of a loved one has sapped you of creativity, you might tend towards the conventional casket-and-a-grave method of corpse disposal. Its advantages are social acceptability and religious orthodoxy. Everybody knows how to cry at a funeral. And what type of fruitcake to bring to the bereaved household after the last shovelfull of dirt has been placed.

# Where to hide the bodies

The trouble with this route is the expense. Caskets range from about \$500 to the astronomical, and if you have any sense of honour you'll probably end up shelling out about a thousand bucks. Those whose last conversations with the dearly departed were less than amicable tend to put a price tag of about \$6 000 on their aching consciences.

And the shopping spree doesn't end there. The patch of dirt in which you're interred will cost about \$500 more, or \$700 if you're thinking of a post-mortem double-bed. If the relatives want you pickled (called "embalmed" in the trade) to avoid unsightly blemishes, and blessed and buried, they can expect to dig up another \$1 500 at least. So far we're looking at costs that could reach as high as \$8 700. Personally, I would rather spend the cash on arranging a traditional New Orleans-style funeral, with a jazz band, masks and pageantry to help you slough off this mortal coil in true *mardi gras* style.

Once securely "six feet under," you might appreciate it if someone bothers to mark your grave—clearly. I emphasize this point to implore women to beware of the labels "wife of" or "mother of" on their headstones, and also to help everyone avoid the awful fate of James McGill-corpse confusion.

Theoretically, McGill is enjoying his eternal rest beneath that stone square in front of the Arts Building. However, his original grave was at the site of modern-day Dufferin Square. His body was exhumed by the university in 1875 when the city

ear-marked the area to become a public square. Then it was moved to its present location—or at least we think so.

It's possible that those esteemed bones are actually the frame of John Porteous, a friend of McGill's who shared his headstone. If so, we've been desecrating the wrong tomb all these years. One Victorian robber baron's bones are probably as good as another's. It's just a warning.

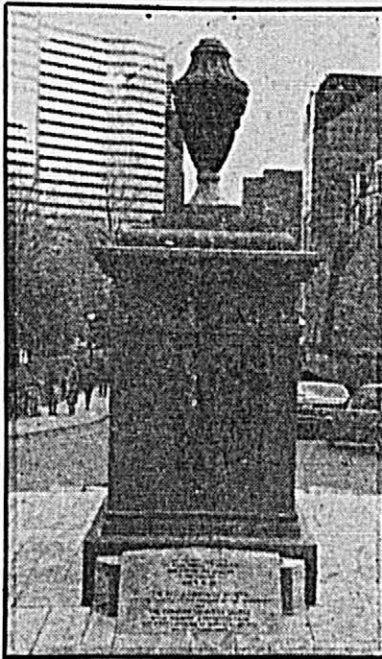
If, like Our Founder, you can weather the potential embarrassment of mis-identification and the exorbitant cost of burial, you have a choice from amongst Montréal's seven cemeteries.

The huge, park-like cemetery that is prevalent today was actually an American innovation. The first was Mt. Auburn Cemetery in Boston, built in 1831, and since then the model has succeeded in replacing the more personalized burial grounds that used to stand adjacent to most churches. This same sort of American ingenuity went on to inspire the shopping mall.

Montréal's most expansive cemetery, the Notre-Dame-des-Neiges, was established on Mt. Royal in 1855. Its 35 miles of roads and paths make it an ideal sport for long walks, existential meditation and jogging. If you take a space in the mostly-Catholic NDN, you can expect plenty of terrestrial company.

The Protestant equivalent is Mount Royal Cemetery, situated quite close to its Catholic cousin. The others are La Cimetière de la Savane, Hawthorn-Dale Cemetery in Pointe-aux-Trembles, Kehal Israel Memorial Park, Parc Commémoratif de Montréal and Le Repos St. François d'Assise. Le Repos can boast of over 250 000 served without a single complaint.

As long as you're organized and can get your death fitted neatly into the summer months, you should have no trouble getting a plot in one of these death parks. If you're silly enough to snuff it in the severe Québec winter, you'll have to suffer the indignity of waiting in a standing-room-only "fridaire" until spring thaw renders the earth warm enough to dig in. Or find an alternative.

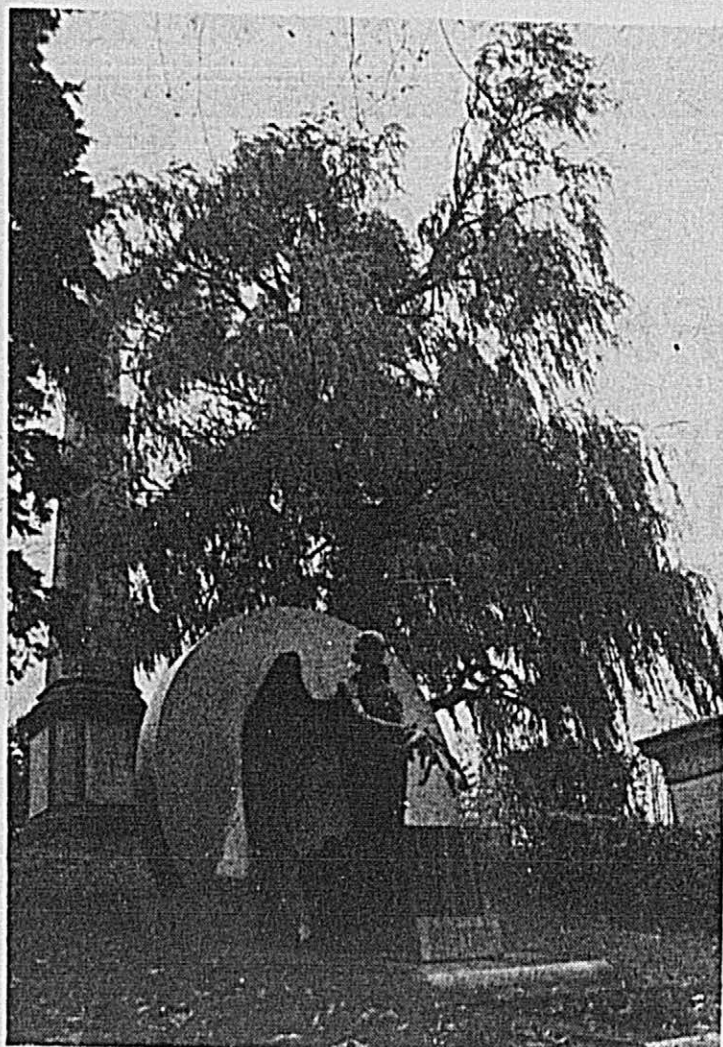


Daily Photo -- Andrew Fischer

The second most popular way to trash the body in our society is cremation. This costs about \$200, plus however much you want to spend on a tasteful urn. A nice Ming Dynasty urn can spice up any mantelpiece, thus demonstrating that death and good taste need never be mutually exclusive. No less a society figure than the Pope gave official sanction to body-burning in 1983, setting off a hot trend in Québec grief-counselling.

Other possibilities? Taxidermy has been suggested as a feasible method. A full-sized stuffed bear costs only about \$260. A stuffed

continued on page 6



Daily Photo -- Andrew Fischer

## Special Post-Mortem Supplement



Today  
Arab Students' Association: Meeting at 18h00 in Union 401. All welcome.  
Hillel: Israeli Folkdancing is cancelled today. Will resume next Thursday. More info: Claire 845-9171.  
MultiCultural Association: #rd general meeting, Union 401 at 17h00.  
Blood Donor Clinic: Montréal General Hospital, 1650 Cedar Ave. 9h30 to 11h00.  
Shot Dance III: 21h00 in the Union Ballroom. Coke, coffee and sandwiches, and door prizes.  
Friday  
Ukrainian Students' Association: British historian Count Nikolai Tolstoy will speak on "Justice East and West, War criminality 40 years later." 20h00 in Leacock 232.  
room: proceeds go to health care in developing countries. More info: 849-3048.  
ASUS: program committee volunteers meeting. Next party will be discussed.  
15h00-17h00. More info: 398-6979.  
Development and Peace: presents *If you love this planet* 11h00 in Union B09-10.  
Québec Public Interest Research Group: premiere of *Toxic Cloud* a documentary on Montréal's waste incinerator. Also Dr. Paul Connet of St. Lawrence U. will speak. 1455 de Maisonneuve O., rm 11937 at 19h00. More info: 848-7410.

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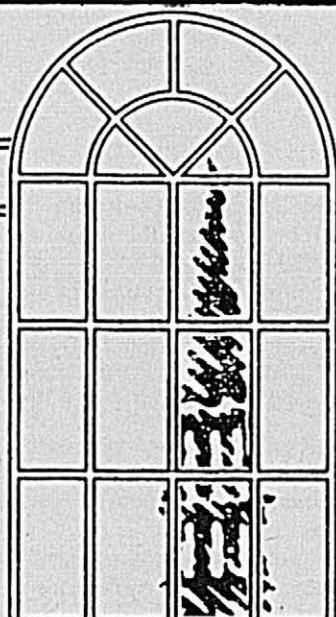
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## SELF-CARE AWARENESS DAY

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# Death, damnation and sin

by Riki Shore

Good art does not always mean a pretty picture. In fact, good art can be downright ugly—so ugly, it's evil. Art critics throughout the ages have savoured well and truly evil art as part of the tradition of "wonderful, but I'd be afraid to put it on my wall, for fear I'd lose friends" critical thought.

Morbidity and carnality (sex and death) are popular themes of several artists. In ancient art, the focus was often on death and the afterlife, rather than on the present. Egyptian tombs are a prime example.

The Spanish Romantic, Francisco Goya, did a series of frescoes known as *The Black Paintings*. Goya lived in isolation during the last years of his life. In this time, he undertook the task of decorating his villa with extremely disgusting pictures. *Saturn Devouring One of His Children* shows a tortured figure biting off the head of an infant.

The French artist, Soutine, specialized in repulsive representation, distorting reality. Soutine was obsessed with dead birds and cows, often depicting the insides of the animal. His style is so powerful that it almost gives a living presence to these grotesque subjects which gyrate around the canvas. Aside from portraying such images, he had a schizophrenic attitude towards his work, frequently destroying his canvasses.

Death, damnation and sin and other spiritual elements are other vehicles conveying the artist's personal views. The forms created with these thoughts in mind are tantalizingly evil.

Hieronymus Bosch, one of the earliest "evil" artists, lived during the Dark Ages. His work reflects the prevalent notion that humanity was doomed. For Bosch, this was an appealing thought. Often satirical and heretical, he uses his ferocious imagination to present his subjects.

He incorporates a sense of spirituality by depicting his society as false, and pointing towards aspiration.

Perhaps the most insidiously horrifying painting is Fuseli's *The Nightmare*. It was recently used in the film *Gothic*. Here is the story of a woman attacked by demons in her sleep. The picture is mystical and flavoured with deliciously sexual connotations.

William Blake, the British Romantic, was more than just a painter. He was a poet, printmaker and visionary. Both his writings and paintings incorporate mysticism with highly personal interpretations of history and literature. His images, because of their individualistic origin, are often bizarre and frightful.

James Ensor, a late nineteenth century Belgian artist, is often called the mask-man. Like Bosch, his portrayal of religious subjects is heretical. He depicts faces as anonymous and blank—similar to a mask or a cadaver—thereby degrading his subjects (often the whole of humanity) to hollowness.



## Beyond asphyxiation

by Mary and Anne

Necrophilia. Is it a problem?

Before addressing this very pressing question, a definition is required. *Necro* is connected with death. Necrophobics fear the presence of death, a necropolis is a large cemetery and necromancy is magical communication with the dead. *Philia* means love.

From this, you might infer that a necrophiliac would be someone who loves death. Well, they do. In fact, they love it so much that they have sex with corpses.

Necrophilia is a paraphilia—a scientific term for perversion, meaning "love beyond the usual". Other paraphilias run from the mild *frotteurism* (rubbing against strangers) to the wild *asphyxiophilia* (self-strangulation). But necrophilia remains the wildest.

The issue is problematic to three distinct levels: the necrophiliac, the corpse, and society.

The necrophiliac is typically timid and suffers from a profound sense of personal inadequacy. It would appear s/he has a problem. This restrained nature prevents the individual from approaching living people and so s/he turns to the dead... In fact, turns them over, rearranges them, sits them up, or whatever turns the necrophiliac on.

The second aberration characterizing the necrophiliac is the distinct habit of eating prior to, after, or between corpse invasions. This tendency can be linked with the necrophiliac's unconcern for decomposition. We theorize that the necrophiliac is actually, subconsciously necrophobic. Subconscious necrophobia forces the individual to eat so as to counter the natural distaste for death, thereby counter-

ing decomposition with composition. They then act consciously against their natural necrophobic tendencies, by perpetrating sexual acts on corpses.

Then such acts become a problem for the corpse. Especially if the corpse was in a different state—perhaps living—before its encounter with the necrophiliac. The latter, often, although not always, creates his/her own corpse—they are essentially hard to come by...

Then the actions of the necrophiliac become problematic for society. With limited access to graveyards, coffins and funeral parlours, the simple-minded necrophiliac poses few immediate problems. But should the necrophiliac reassess the situation, s/he would spark the flames of a Hobbesian nightmare.

The conflict would progress like this. The necrophiliac, having lost interest in *rigor mortis*, begins to kill indiscriminately. With bodies accumulating in the streets, the general populace becomes incensed by one of two overpowering urges. The first is revenge, which transforms even the most innocent of bystanders into a veritable creature of chaos. The second, resulting from the overwhelming amount of decomposition, entails the division of society into two camps, necrophobics and necrophiliacs. Food consumption goes on the up-swing, necropolises become overcrowded, and the streets are pervaded by the pungent odour of necrosis (dead tissue). Individual pursuits escalate into group actions, and ultimately into mass movements encompassing the entire globe.

So, yes, you could say necrophilia is a problem. But, then again, there is something of a gaping hole in our theory. See if you can find it...

Edvard Munch, the only prominent Norwegian artist, might be named the king of horrific art. A man of deranged psyche, Munch forcefully expresses his own experiences and those of religion. *The Scream* depicts a psychotic experience in which Munch imagined nature to open up and actually yell at him. The energy of hallucination

pervades the painting.

Munch degrades religion and sexuality in *Madonna*. He portrays a young woman having an orgasm. She has wild long black hair and is placed against a *suck-me* red background. A frame has been painted in, showing sperm floating around the Virgin.

Mystical, disturbing, grotesque and cruel subjects have consistently been depicted throughout the history of art. What is evil is always of particular interest, and many artists have managed to mold evil into their personal, often deranged work. There must be a reason for it all, eh?

## listingsdeathlistingsdamnation

by hisheee!

The wind rustles the curtain. The undead come to the window. Their eyes glow with blood-lust. You better make sure you're not home.

But where do you go? There are a lot of places to hide. Well, what do you think we have listings for?

Tonight, in case any early-ghouls want to get the jump (aiee!) on you, you might be well-advised to head down to Secrets and celebrate the return of (sorta) locals Jerry Jerry to active duty. As well, Kafka tribute band Joseph K will continue its trial run at Station 10, and Two Men Laughing will birth a new album to an ecstatic family at Foulfoules.

Friday night, things get frightening. It's Devil's Night, and not even the bands are brave enough to come out. As usual, though, Foulfoules braves out the storm, this time presenting a \$4 show from Sons of the Desert. Otherwise, keep the Festival du Nouveau Cinema in mind, and flip through the rep theatres' listings.

The assorted zombies, ghouls and goblins are inching (centimetering?) ever-closer. It's Hallowe'en! For God's sake GET OUT!

Phew. For a second there I thought I was too late. Those of you who still have enough blood to

walk, follow me through the labyrinth of a Montreal Hallowe'en.

The appropriately-named Gruesomes take up the record-launch spirit and combine the event with a Hallowe'en party at Foulfoules. Admission to the cavernous night-spot is once again \$4. And another party is going on after the Hallowe'en performance of Cathedral at Players' Theatre, to which all are welcome (Cathedral runs all weekend and Tues-Sat next week, and is the premiere of an original script). Another dramatic event is the beginning of the run of a new production of *The Rocky Horror Picture Show* (the stage version) at Metropolis. Tickets are \$12 for students and nary a more appropriate distraction could be found.

If you're hell-bent on a musical Hallowe'en, though, the clubs don't disappoint. Café Campus offers a party with prizes for best costumes (and a buck off the \$2 admission for everybody in ghastly garb). Station 10 hosts a bash with Bokomaru (hey, don't ask me). But the ultimate in musical mayhem will take place at L'Usine, where the Back from the Dead party will give you six bands for three bucks—American Devices, Impalers, Smoochers, Firing Line, Scratch'n'Sniff, and Bubble Gum

Army. These new groups feature members of such dearly departed bands as Mongols, Electric Vomit and (best of all) Terminal Sunglasses, so don't risk missing the festivities, which start at 21h30.

On Sunday, you can hum your sighs of occult relief along with Deja Voodoo at Cafe Campus, and it won't cost ya nothin. Honest. Or you might seek something unusual, like the beginning of a Chinese Film Festival which will pop up here and there all through November. Every show offers you a documentary and two features, in Chinese with subtitles in either English or French. This Sunday's offerings are to be seen at Concordia, but various schools (including McGill) are helping to host the festival. Admission per show is \$2.

The first school week of November is pretty quiet, but there are sure to be bands out there somewhere. Cinéastes might keep next Friday in mind for the Rencontre-Video colloquium on video practice and video art presented by Vidéographe from 10h00 to 16h30 at La Maison de Culture (call 521-2116/2117 for more of that info stuff).

There. You're safe. Aren't you glad you trusted me?

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# Cryptic Moans

by Patrick Hamou

Evil in music. It's not what you may think. There are two types of evil, or rather horror, in some of the music presented today. Goth is not a true example of evil. The Sisters of Mercy were more concerned with evil in a religious sense, than any other. The adornment of black turned into a fashion more than anything else, termed *death-rock* at times, but not really evil.

Skinny Puppy may be seen as evil. The garbled vocals and industrial-death-dance-rock approach may lead to that conclusion as well. But the evil turns to just plain silly when singer Nivek Ogre starts his various stage antics such as being caked in mud and red dye, pulling out his own intestines behind a screen, or simply biting into a bloody Big Mac. Theatrics, yes. Shock, perhaps. But true evil? No.



So who represents true evil in music. Well, I think the proper word should be horror. Horror that exists in our modern world. Things that surround us every day, though they may go unnoticed by most. New York City's Sonic Youth delve into this horror at times, using frenetic guitar sounds to propel you into confusion. In the song "In the kingdom #19," Thurston Moore looks into the horrors of a car crash, with the character obsessed with the speed and fascinated by the sparks coming off the car as he hits the side walls of a dark tunnel, all leading to a glorious blaze at the end. Sonic Youth see this as true horror. Suicidal, yet somehow majestic.

Swans are another band from the dark underbelly of New York who see horror in a different light as well. Their sound was described by Lydia Lunch as "the sound of a dying brontosaurus mating with a cement mixer." Their themes run from destructiveness, sex, and relationships to the subconscious and religion. The horror of Swans is their deathly slow, painful, pounding approach to music. With an underlying atmosphere of self-destructiveness, they are perhaps the *true* metal band. A Swans show is like nothing else imaginable. Loud, crushing and big. You either really want to be there, or you simply want to leave. They've been known for even sending skinheads running home to their mothers. Not many people can sit through an entire Swans album without lifting the needle at least once to come up for air. That's how overwhelming

ing the music can be. Abrasive and ugly, Swans are true horror.

Big Black are another noise band who deal in the every day horrors. Psychosis and violence are recurring themes in their music. They use guitars and drum machines to a maddening degree which has been proven capable of sterilizing small animals in laboratory tests: up to a range of 30m. Steve Albini, the band's main song writer, seems obsessed with suicide and violence at times, another evil of our society. Sinister elements such as a case in Jordan, Minnesota which was like last year's case in Hamilton, Ont. where a mother and her boyfriend involved her two daughters in graveyard rituals, leading to necrophilia and cannibalism. Themes such as that fascinate Albini. He's not what you call a sicko, he simply brings forth these elements that generally society prefers to ignore.

Suicide is another theme of Big Black. On Atomizer's 'Kerosene', Albini looks at a bored individual looking for a way out. *Never anything to do in this town  
Lived here my whole life  
Probably learn to die in this town  
Lived here my whole life*

*Nothing to do, sit around at home  
Sit around at home, stare at walls  
Stare at each other, wait 'til we die  
There's kerosene around  
Something to do*

*Kerosene around, find something to do  
Set me on fire*

All set to a screaming beat, such is Big Black. Steve Albini has written some stories for the magazine *Forced Exposure*, continuing his themes. 'The True Story of Ed' in the latest issue centers around a character who wakes up every morning by pressing a '45 automatic barrel against his temple. The cold metal forces his eyes open. The opening sentence being "Fifteen years before he was to shoot himself in the head, Ed woke up to the sound of his radiator whistling." Big Black are no more. But the madness continues.

These three examples represent to me what true evil in music can be. It's not skulls and crow's bones or the juvenile antics of bands such as W.A.S.P. or Alien Sex Fiend. It's the evil that lurks in all of us that these bands present, bringing us front and center with our own reality and fears. Happy Hallowe'en.



# What's that in the kitchen

by Pierre Tordjman

Why buy a Hallowe'en costume when you can just mix it in your own kitchen? All you really need is a bit of food dye and very basic skills in cooking.

For example, to achieve the slimy face look: a cup of honey, two beaten eggs, black and green food dye. This will look best if you haven't shaved for a while. Put the black dye in the honey and the green dye in the eggs. Warm the honey mix to boiling point then add the egg stuff and stir slowly for about thirty seconds. Put the mix in the fridge until it has reached room temperature again. Then take it out of the fridge and copiously

If you have very long hair, you could easily make red pancake hair. For this, you should use a regular pancake recipe: 1 cup of flour, 1 cup of water or milk, one egg, plus some red food dye. Put the pancake mix on a hot pan and try to mix as much hair in it, without burning your face off, of course. When one side is cooked, fold the pancake in two and press down on it until the whole thing stays together. You then have a red pancake in your hair.

To make a white or brown bread shirt. For this one you need a bag of the atrocious

Wonder White type bread, or its brown equivalent and some cheese-wiz. If it's an all American shirt, you also need some smooth Peter Pan peanut butter. Put Pan's infamous texture on one side of a bread slice and the wiz stuff on the other and stick it to your body.

Hot wax can be used instead for the legs. Banana peels can be used as hats or necklaces, water melons for shoes, lettuce for a skirt.... You can also carry a cucumber-made cross and walk around preaching for the animal rights cause! And if you don't want to hear the Devil running after you, stuff your ears with fresh garlic.



# A dilapidated

by Riki Shore

"... Above all, it is a play meant to be experienced and enjoyed," proclaims Players' Theatre's promotional literature for Cathedral. The McGill troupe is currently performing Montréaler Tomas Mureika's latest work as part of their effort to promote local talent.

Mureika's first play, *Easter*, won the Screener's Choice Award at this year's Québec Drama Festival. "Cathedral embodies many of the ideas first encountered in *Easter*."

Cathedral is about a group of old friends who meet first at a wedding and again at a funeral. The play deals with "God, Religion and Truth." Mureika tries to present these concepts in a more realistic manner than in his previous, more abstract works. But he injects bizarre and surreal overtones which lessen the impact of his ideas.

"It is also a play that attempts to toy with the melodrama." "Toy" is an understatement. This play is so melodramatic, it can almost be called a soap opera. It metes out

DAILY/LAURIE M.Z. ARMSTRONG





# Speculation on the soul market

By Carl P. Wilson III

The bleeding hearts amongst us have recently been making noises about that part of society they call the "dispossessed". It seems to me that these poverty-stricken folks will keep to themselves and not cause much trouble. What I'm worried about are the *possessed*.

A brief glance at the Faustian events of the past year (which Down Below always begins with Hallowe'en) ought to prove my point. Here's the 1986-1987 Soul Market report (not to be confused with the sales of Sam and Dave records, although I wouldn't rule out Mephistophelian intervention in that case either):

*Sold*-Robert Bourassa, in return for a choice cabinet position and a healthy burst of student apathy. Rumour has it that Bourassa is now saving up petty cash (mostly just some loans and bursaries that were sitting around) to try and buy his soul back.

*Sold*-Jim and Tammy Bakker (actually they were sold years ago, but this year Tammy's extra tears moved the Devil to pay double).

*Sold*-Bruno Gerussi. Think about it. Where the hell is he? Does anybody ever see him on the street?

*Traded*-the soul of Quebec for that of

## Deathspeakdeath speakdeath

Campus Speak

In keeping with the morbid theme of the Special Post-Mortem Supplement, the *Daily* conducted a Campuspeak asking students how they would like to die. Here are the grisly results:

I'd like to die jumping naked off of Big Ben onto a fence that has spikes on top of it.  
Pat S.  
Arts U1

In a swimming pool full of blood.  
Bailey Kay  
Arts U1

With my bcots off.  
Jason Mogg  
Law U4

I want to die knowing that everything I had to do had been done. No regrets.  
Suzanne Smythe  
PoliSci U2

In a screaming, fiery, blaze of glory.  
Ed Hitchcock  
BSC U3

I want to die exploding myself at a Board of Governors meeting.  
Jeff Clarke  
Arts U3

I want to die nailed to a cross in the *Daily* office with the editors acting as Romans. I want to drown the office in my blood.  
Erik Amri  
Engineering U2

Peacefully. In my sleep and with no complications.  
Dave Chase  
Science U1

Hopefully without modern medical technology.  
Lori DiBiasio  
Management U2

To have sex in the snow and then fall asleep.  
Mike Pellegrin  
Canadian Studies U2

I'd like to die from a loss of words.  
Gavin Drummond  
Arts U2

Canada. This one wasn't actually negotiated in Hell, but there is a move afoot to get Meech Lake re-zoned.

*Traded*-Madonna's soul for Marilyn Monroe's. Unfortunately, the latter was slightly damaged in transit.

*Sold*-the soul of responsible journalism in return for a good scoop about Gary Hart. *Sold*-Michael Jackson, thus explaining the title of his latest LP. For those who follow these things, Jackson's soul went for the cheapest price on record, as it was priced by weight.

*Given away*-as a package deal, the souls of Brian Mulroney and Canada to a branch office of the Inferno in Washington, D.C. Mulroney's advisers are still struggling to

explain to the Prime Minister that you only get one soul. He thought he was just being generous.

*Possessed*-Bill Vander Zalm, who promises to do that famous head-spin trick from *The Exorcist* whenever asked a reasonable question. (But he's saving the vomit for election time).

*Repossessed*-the soul of Machiavelli, currently on loan to Ronald Reagan and Oliver North for reference and consultation.

And that's this year's North American Top Ten transactions on the metaphysical plane. Trading promises to be big in the 87/88 season, too, so start that bidding low!



## Gourds of gore

by Gisa Tarssius

Yes indeed. It's time for the massive slaughter once again. The instruments of torture and destruction are pulled from their black box in the kitchen and set in readiness. The victims—millions of innocent pumpkins ruthlessly yanked from their homes and families, thrown onto trucks and sent out to the death camps. There they await their trials. Into this bewilderment enter strange, elongated bipeds sadistically choosing the healthiest and strongest of the prisoners.



Now, the brutal journey nears its violent end. Decapitated, disembowelled, and mutilated this courageous species faces its final, cruel humiliation, the most unkindest cut of all—being left on a window sill or doorstep to disintegrate. Or, worst of all, being obliterated on a sidewalk or road.

If you enjoy carnage your cheap thrills will cost between \$99 and \$7. This year's winner for best selection of victims is the *Atwater Market* at the Lionel Groulx metro. The camp specialises in the freshest, healthiest innocents up to two feet in height. Appearance and character of these prisoners will please any palette. The silver medal goes to *Warshaw's*, 3863 St. Laurent, where \$1.49 will get you a fair size persecuted innocent. Some have already been butchered, for your convenience. The group have few dents and there is a fair number to choose from. *Golden Valley*, 3769 St. Laurent, picks up the bronze. A dollar will let you take home a brightly coloured, younger member of the camp.

Camps to avoid are *Provigo* and *Steinberg's* where the victims' moral has sunk so low in the bad cell conditions that dissection will hardly be a joy.

But, beware! If the Great Pumpkin sees you with one of his own he won't leave any toys on his midnight journey.

## cathedral

ony after irony with all the judiciousness and complexity of *Rambo*. It is so predictable that the outcome can be guessed halfway through the first act.

The production is adequate. The set is simple. It is in fact, the play's only simple element, and therefore it seems all the more impressive. If the soap-operatic plot lessens the surrealism, the lighting effects help to emphasize the bizarre mood of the play. A synthesizer also pleads that cause.

The cast does not display stunning talent. They are adequate in portraying their stereotypical roles. John O'Meara, who plays the character of Charly is agile and plausible. Douglas Miller gives a mediocre performance.

The script itself is more at fault here than the work of *Players' Theatre*. It must be considered that *Players' Theatre* has limited resources, and it is therefore rash to declare the production shabby. Mureika has written an overly ironic and obvious plot. He has tried to infect this with a surrealistic mood. It doesn't work. The McGill troupe has done with this what it could and, from that viewpoint, has done well.





# McGill gets new weight room

by Randy Flemings

The oft-promised new athletics complex is supposed to improve the lives of McGill's community enormously. Some people won't have to wait.

"A new weight room was supposed to be a part of a new athletics complex," said Director of Athletics Bob Dubeau. Prolonged delays in the construction of the new complex made it necessary to update present facilities.

"The renovated weight room is approximately twice the size of the old one," said Marla Gold, Fitness and Recreation Co-Ordinator. The room will be increased from 1500 square feet to 3400 square feet. The new room is better lit, and includes equipment such as rowing simulators, stationary bikes, and Polar machines.

"The cost of renovating the room, including brand new floors, was approximately \$25,000. Costs were kept down through the purchase of top notch equipment at bargain prices. After the demise of the Montréal Alouettes football team, McGill purchased their entire weight room equipment. When the Ville-Marie squash club closed its doors, McGill purchased eight pieces of equipment from them. Dubeau emphasized, "The total value of the equipment is \$100,000

even though McGill only paid \$40,000 towards their acquisition."

In addition to improving the equipment, "the aesthetics of the room will be greatly improved," said Dubeau.

The room will be repainted, extra mirrors are planned, and large laminated charts giving explanations on how to use the equipment will be put up.

Weight instructors Rob Moore and Rosemary Geist both said the new facility has become an instant hit. "The people responsible for the new weight room did a good job. The new weight room is a vast improvement over the former," said Moore.

Geist feels "more [women] will be inclined to use the new facilities because it provides a greater choice range."

The Athletics Department has also provided full time supervision until October 25, but starting this week, supervision will be at peak hours only. Director Dubeau cites the cost as the reason why full time supervision is impossible.

He hopes to move the Squash Court Marshall in front of the weight room to act as supervisor on a temporary basis.

To ensure the security of the new equipment, the University has installed closed circuit cameras that will allow security guards to monitor workout areas.

## ... Bodies

continued from page 1

human couldn't be much more. This idea provides even greater decorative inspiration than cremation does and, unlike burial, doesn't let all that nice embalming go to waste.

If you're looking for a wholesome, natural choice, consumption springs to mind. It has long seemed to me that most of our ways of getting rid of the dead interrupt the flow of the food chain. A single corpse will make a huge batch of dog food, and the more adventurous might use the shell of a mutual friend as the main course in trying to get those delicate business lunches balanced just right. The ecosystem will thank you for it.

Then there are the ways to make your corpse socially useful. Medical schools and performance artists are always looking for new toys. Why not fill out a donor card? And what could be better than a lifeless trunk strewn across the road to illustrate the inadequacies of our traffic directing systems?

Finally, you might try making a political statement. Just think what an impact your corpse would make (with an appropriately caustic note) in the Prime Minister's mail bag some morning. Or you could volunteer to be dressed up as Uncle Sam and be burned in effigy at demonstrations.

Dead doesn't have to be dull.

hyde park

## Organising to deal with the AIDS crisis

The AIDS Committee of McGill would like to take this opportunity to publish a Statement of Goals. Many interested students from all disciplines have been meeting for the past month discussing ways to help the university community deal with this health crisis. Although a treatment and cure still elude scientists, informed medical professionals agree that education and understanding can help prevent the spread of the virus.

With this in mind, the following will be the objectives of the committee:

- to establish a resource centre available to all interested individuals that will provide information about AIDS;
- to sponsor speakers, seminars, information tables, and workshops to deal with AIDS and AIDS-related issues (ethics, law, sexuality, etc.);
- to emphasize the importance of adopting a sex positive attitude and reconfirming the belief that sex does not equal death, but that un-

safe sexual activities spread disease;

- to organize an outreach campaign to sensitize all students that AIDS is a disease that can affect all humans, not just members of the traditional "high risk" groups;
- to assist the McGill administration in developing a policy to prevent discrimination against any member of the university community who develops AIDS, or tests positive for the HIV virus.

The AIDS Committee meets on Thursday evenings at 20h00 in Leacock 812. This Thursday, October 29, we will be electing a five member executive to coordinate activities. Those individuals who are interested are encouraged to attend. There will also be presented the third seminar on medical issues and AIDS.

Information about the committee and meetings can be obtained at 398-6822.

Robert Strazds (U3 Russian)  
Tino Corsetti (MBA I)  
AIDS Committee of McGill

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see brigitte in b-17 for agenda

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#### 370 -- RIDES

Ride wanted to Amherst, Mass. or anywhere remotely close for Halloween weekend. Will share expenses. Call 939-9631.

#### 372 -- LOST & FOUND

LOST -- Chrome Parker ball point pen. Of extreme sentimental value. Lost Friday, October 16 in Redpath or McLennan Stacks. Call Susie 281-6298 or at the Daily 398 6784.

FOUND -- Woman's leather jacket in Leacock. 845-9463. Leave message on answering machine.

#### 374 -- PERSONAL

Bonne fête Marc Proulx!... je ne savais pas ou envoyer ta carte de fête. Alors, voici tous mes vœux de bonheur pour ta fête. Rick, tardivement.

Jeanette Stovel -- lost your phone number. Call James 484-5907.

If you think Alfred Hitchcock invented the 6-spot, that Ollie North was hired by the KGB and that Shirley MacLaine was a grilled cheese sandwich in another life -- contact me. I'm 21, blonde male virgin who is interested in meeting a person for friendship and possibly a monogamous relationship. Send me a letter of # to P.O. Box 443, Station A, 1025 St-Jacques W., Montréal, H3C 2T1.

Feeling alone around Halloween? Miss those treats and tricks? We'll cheer you up at Nightline... 398-6246... 6pm till 3am, 7 days.

Good-looking, athletic young man would like to meet a male friend. Box 171, Station B, Montréal, Québec, H3B 3J5.

What's happening? Network volunteers -- come party! Leacock 232, November 3 at 4:30. See you there!

Slick -- look out! The girls, they've come unglued.

#### 385 -- NOTICES

Frat Crawl shirts! Pick your shirt up at 3581 Durocher (below P. Arthur) at any time, or else call 499-0002.

McGill Ukrainian Students' Association presents a lecture by British author and historian Count Nicolai Tolstoy, speaking on the subject: *Justice East and West: War Criminality 40 Years Later*. Friday, October 30th, 8:00pm, Leacock 232.

St-Martha's in the Basement Weekly worship, Sunday 10:30am. Everyone welcome, 3521 University St. Presbyterian - United Church Chaplaincy at McGill.

Been to a good garage sale recently? Better yet, been to a good garage party? Halloween at Gert's - for something from below! Saturday, October 31.

#### 387 -- VOLUNTEERS

Workshop for volunteers: *Nibble theory or my kernel of power*, tonight 6:30pm - 8:30pm at Yellow Door, 3625 Aylmer, 398-6243.

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